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Correspondence.

AN AMERICAN TAPESTRY LOOM.

Editor of *The Art Amateur*:

SIR: After reading your very interesting article on the "History of Tapestry" in your last number, allow me a few lines in your estimable paper, to give to your fair readers some new suggestions about tapestry. It seems, from the article, as if it were impossible to do anything of this kind in this country. Certainly we do not expect to make Gobelins at once, but I will show how we can make real Aubusson or Fellein on a small scale. If you look at the sketch accompanying this note, you will see a pupil of mine working at a small loom of my own invention. The warp is neither high-warp (*haute lisse*) nor low-warp (*basse lisse*), but is an inclined warp. I took the idea from a Japanese sketch. My reed is steady, and the heddle frames are put in motion with the feet. The work is done with bobbins about five inches long, and two combs, a small one in iron and a bigger one in wood. Any material can be used, cotton, woollen or silk. The warp is generally cotton. The result is quite satisfactory after three months' work from two to three hours a day. After six months they can do anything they want—flowers, birds, scroll-work, and so on. The work is noiseless and not tiresome.

CAMILLE PITON, Philadelphia, Pa.

LACE APPLIED TO COSTUMES.

Editor of *The Art Amateur*:

SIR: Are there any set rules for the application of lace to costumes? Some laces I notice are laid on flat, others slightly gathered, and others again "en volant." Are these methods arbitrary, or do they carry out some fixed principles?

ANSWER.—It can hardly be said that the various methods you name are in accordance with any fixed principles, except those of general good taste. Old needle point, Genoese tape, and Flemish guipure are generally laid on flat; old point d'Alençon, old Malines, English thread laces slightly gathered, but a little removed from the flat; Valenciennes at discretion, but at present "en volant;" modern Bretonne and modern Malines plissé by machine; Spanish laces easy; modern points flat, or but a little eased.

A SUBSTITUTE FOR EARTHENWARE.

Editor of *The Art Amateur*:

SIR: I am informed that there has recently been invented a substitute for earthenware that is indestructible. Can you give me any information about it?

ANSWER.—There has been such an invention recently in England. The ware, we understand, has cotton pulp for its foundation, and is covered with a coating of especial manufacture, in which the composition of melted glass enters largely. It is not at all brittle, it is said; but is durable and so light that when a vessel made of it is filled with water it is no heavier than an ordinary earthenware vessel when empty.

COLORS FOR BEDROOM WINDOW SHADES.

Editor of *The Art Amateur*:

SIR: What colors would you recommend for Holland window shades for a bedroom? White is so glaring in a sunny room, and so soon gets soiled.

ANITA, Perth Amboy, N. J.

ANSWER.—The color, of course, should harmonize with the furniture. Holland shades are made in white, buff, green, and crimson. For a sunny room we recommend green or buff, with a preference for the latter. The objection to green Holland is that it turns bluish by exposure to the light. Buff shades keep their color the best, and while admitting more light when pulled down, they keep out the red or hot rays, and the blue or growth-promoting rays, and admit only the yellow rays, which are non-active. Yellow shades should always be used in a "sick-room." Crimson soon fades in a sunny room.

THE "VESTAL TUCCIA"—A QUESTION OF ORIGINALITY.

Editor of *The Art Amateur*:

SIR: Will you be kind enough to inform me if the picture "Vestal Tuccia," in the Corcoran Gallery of Art, is an original or a copy? While in London, in May, 1878, I saw exhibited at the French Gallery in Pall Mall, what I supposed to be the original. I had the pleasure of being presented to M. Le Roux, the artist, and saw the decoration awarded him by the French Academy for the picture he was then exhibiting. Still they persist in stating they have nothing but originals in the Corcoran Art Gallery. The picture has been on exhibition here for several years.

ALBERT ANDREW, Washington, D. C.

ANSWER.—Mr. McLeod, the Curator of the Corcoran Gallery, assures us that this is the original Salon picture. The frame still bears the number which was put on it there, and various other marks of the genuineness of the picture are carefully preserved, and are mentioned in the catalogue. Le Roux, we are

told, has himself made copies of this picture, and perhaps our correspondent saw one of those. If he will call at the gallery, Mr. McLeod, we dare say, would be happy to furnish him with all the proofs of the genuineness of the work.

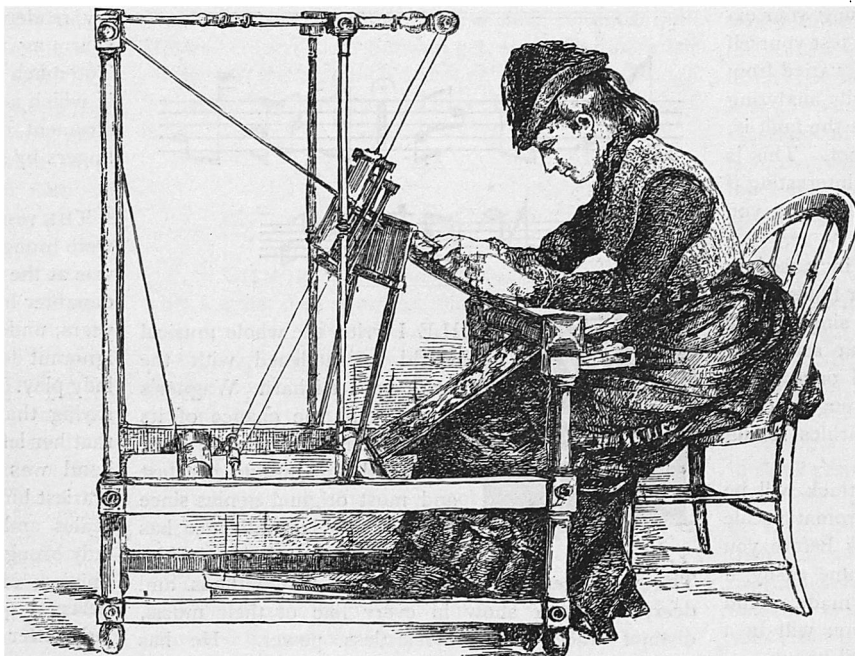
IMITATION GROUND GLASS.

Editor of *The Art Amateur*:

SIR: I should like to have the glass door of my office coated in imitation of ground glass, if it could be done in a way that would enable me to remove the coating afterwards if I did not like it. Can you assist me?

ARCHITECT, Rochester, N. Y.

ANSWER.—Take, by weight, of ground flake white one part, and of sugar of lead two parts; mix with equal parts of oil and turpentine. The color must be used thin, and applied with a painting-brush of moderate size. You may tint it with blue or yellow if you like. When thus painted take a clean badger-tool and gently dab the glass with the ends of the hair until the work acquires uniformity of appearance. The coating will wear a considerable time, and may be washed with weak soap and water. If you want to remove it, you can easily do so by applying with a piece of sponge a solution of potash. The materials may be obtained from almost any dealer in artist's materials.



PITON'S AMERICAN TAPESTRY LOOM.

MUSICAL QUERIES ANSWERED.

Y. Z., *Detroit, Mich.*—The modern rule is that an accidental affects only the line or space on which it appears, and that its influence ceases at the next bar. This has become necessary, owing to the exceedingly chromatic nature of modern compositions. You will find, on examining modern orchestra parts, that even when a note with an accidental is tied over for several measures the accidental is repeated in every measure. Orchestral players have become so used to seeing this that I have known violinists when playing from old "parts" where this is not done to change from the altered note of one measure to the natural position of that note in the next, although the two were tied together and the intention of the composer was that the effect of the accidental should continue as long as the tied note was held.

Wm. B., *Philadelphia, Pa.*—You were right and your opponents wrong. The line which divides music into measures is called a "bar," and the space between the bars is called a "measure." The ancient and slipshod fashion of calling both the line and the space it separated by the name of "bar" is passing away, with many other stupidly careless confusions of nomenclature and custom hitherto permitted in musical matters.

Harry Waters, *Philadelphia, Pa.*—The compass of the clarinet is from E, three added lines below the treble staff, to D, six added lines above; but it is safer never to write your clarinets above G, four added lines above the staff, or, at the highest, A. The low notes come out easily and unfailingly. It is evident, however, from the whole tone of your letter, that you have very much study to do before you are fit to undertake the complicated work of writing an orchestral score. The excellent work of Hector Berlioz on "Modern Orchestration" will help you much, and a careful following of the performance of works of the great masters, score in hand, will help you more. Diligent study on these two roads, with practice of your own under the direction and correction of an experienced master, will give you the knowledge you now evidently lack.

Miss B. C., *Chicago, Ill.*—The chord you mention (the first in the theme of Mendelssohn's Wedding March) has given rise to more discussions than perhaps any other existing in any composition. Some find its root in F sharp, calling it the chord of the dominant seventh of B with the minor third; others find its root in A, calling it the minor triad on that root with the added sixth. The late Charles E. Horsley (a most excellent musician) declared it to be the chord of the ninth on D. I incline to this last opinion. I am glad to find at least one lady interested in this too much neglected branch of musical study.

New Publications.

CHEQUER-WORK. By T. G. APPLETON. Boston: Roberts Brothers. Under this title T. G. Appleton, of Boston, has brought together a number of stories and sketches, presenting a varied combination of subjects, treated in the pleasant manner with which the previous works of this agreeable writer have made us familiar. For the commencement of his book Mr. Appleton has selected two of the Tanagra statuettes which, thanks to his generosity, are now in the Boston Museum, and has written about them a story, "The Artist of Tanagra," which takes us back to the domestic life of the Boeotians, over two thousand years ago. Eucharis and Myrta are the appropriate names of the hero and heroine. One is a young sculptor, who, according to the story, is the inventor of the Tanagra figurines, and the other is the daughter of a well-to-do farmer. Of course their love is crossed. Eucharis, who modelled in clay and only made diminutive figures, was no fit match for the daughter of a rich farmer, and though many of his neighbors had ordered the statuettes made by the young artist to be buried with them, the father of Myrta thought that a man who simply modelled from life and did not chisel gods out of huge blocks of marble never could be worthy of his daughter. Happily for the lovers, Phidias, the great sculptor, appears, and after praising the wine of Tanagra to which the farmer treats him, and admiring the works of Eucharis, gives a curious dissertation on the merits of terra-cotta. Speaking of the statuettes, he says, "You call these trifles perishable; you do not know that nothing so endures as this baked earth, that when the noblest works in bronze and marble may have perished, perfect as when leaving their artist's hands, their colors fresh as we see them now, these slighted proofs of the artistic feeling and genius of Greece may remain perhaps their only monument." After a few more periods in this style, the farmer is convinced that terra-cotta figurines are everlasting, and he gives his Myrta to Eucharis. Another paper, entitled "Ary Scheffer," is of special value, and ought to be carefully read by all who have an interest in the history of art and literature in France. It treats in a masterly fashion of that period which, during the "bourgeois" reign of Louis Philippe, served as a transition from the old style which died with the monarchy and Louis XVI., and the new which flourished under the reign of Napoleon III. Scheffer for many years stood at the head of the French school, surrounded with a halo of mysticism, the holy influence of which it was difficult to avoid. His studio, the author tells us, was very different from the ordinary "atelier," of which slang, dirty rags, and tobacco-smoke are necessary properties, and was as chaste and as full of fervor as are his "Mignon regrettant sa patrie," "Mignon aspirant au ciel," and many of his other works.

STUDYING ART ABROAD. By MAY ALCOTT NIERIKER. Boston: Roberts Brothers. In this useful little book the author has given to art amateurs a thorough insight into the difficulties they may encounter in London, Paris, and Rome, and teaches them (especially the ladies) how these can be overcome at the least possible expense. The advice is thoroughly practical, and the author has evidently had a thorough experience in all the matters she treats of. We should advise all students in art going to Europe not to fail to take a copy of this little book with them.

MORE STITCHES FOR DECORATIVE EMBROIDERY is the third of a series of art needlework hand-books, published by S. W. Tilton & Co., Boston. Like its predecessors, it is thoroughly practical, and is fully illustrated. The Holbein, Punto Tirato, Vienna Cross-stitch, double Platt and Cordonnet stitches are given with much clearness. We take the present opportunity to acknowledge our obligation to Messrs. S. W. Tilton & Co. for several of our illustrations of crewel work stitches, published in a previous number of this magazine.

"THE ANTIQUARY, a Magazine devoted to the Study of the Past," is a new and promising English periodical, of which J. W. Bouton is the American publisher. It is tastefully printed on hand-made paper, with rough edges, and richly merits the attention of all who may be interested in antiquarian research.

PHOTOGRAPHS.

Fredricks is doing work just now worthy of his old reputation as the first of the old American artist photographers. He sends us an "imperial glacé" portrait of Mr. Thomas Bailey Potter, the English member of Parliament who recently visited our shores, which, in excellence of technique, is really beyond criticism.

Marra, who has won an enviable reputation for the excellence of his photograph coloring, has patented a circular china frame for his pictures, which gives them the decorative effect of a plaque in addition to their natural value as portraits.